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UNIVERSITY OF PENNSYLVANIA

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ARCHITECTURAL CRITICISM.

IT must have been a great treat for Mr. Moses to design the interesting group of buildings for Mrs. Robert Stafford, Huntington, L. I. (Double Plate XIV). It is not often that a chance so complete presents itself and it must be admitted that the design is worthy of the opportunity.

The buildings are kept well in character with each other, the same colors and materials being used throughout and the detail is in all cases of refined excellence. The slender poles (suggestive of Venetian lamp staffs) which support the awnings are something I have never seen used before and they are indeed charming. The farm house is a picturesque and delicious piece of country house work. The water tower is well designed and the trellis enclosure about it has evidently had some attention paid to it. Even the chicken houses are attractive, and when an architect is willing to take the trouble to design the "residences" of chickens and cows, as has here been done, one may be sure that he is capable of greater things. The plan as a whole works excellently well and the exteriors are, each in its own way and for its own purpose, delightful. While the terrace across the front seems, by the large openings, to defeat its own purpose, and to make the design appear stilted and unnatural, it is one of the very few points on which criticism is possible. It is especially good to see a client who is willing to leave the whole thing to the architect.

THE alteration of the old-fashioned high stoop house into the modern basement entrance type has been one of the most difficult problems that New York architects have been called on to face. The old high stoop plan was on the face of it ridiculous, and when architects are called upon to retain the story heights of the old houses and change the entrance from the first story to the basement there is presented to them a problem probably impossible of perfect solution. One naturally feels that the entrance story should be the highest and one instinctively looks for steps up to the entrance rather than down. The entrance story is, in fact, subordinate to the one next above the street level and usually contains, as in the residence, 53 East 61st Street (Plate XV), only a foyer hall which forms a sort of vestibule to the house and the service portion. Yet this entrance is exceedingly desirable, since it not only gives a waiting room entirely cut off from the principal portions of the house, but also permits access to a staircase in the center of the house and allows the living room and dining room on the floor above to extend the full width of the lot. Now, while this same plan would be much better with a house built anew and the old story heights entirely disregarded, many New York houses were built with party walls used jointly by the adjacent owners, and to build anew would seem loss of considerable space required by greatly increased thickness of walls, and as space is a very valuable asset in a narrow New York house, the owner generally prefers to save the space at the expense of dignity of façade. The architect is therefore limited in his design by the window heights and a low entrance story, and the noticeable thing about these houses is not that they miss perfection but that they look so extraordinarily well. This house, while exceedingly simple, is an excellent example of how successfully proportions, in themselves bad, may be made to appear. The window sizes are about the same in the three stories, yet the method of their treatment differentiates them to the proper degree and the emphasis is placed pretty nearly where it belongs. The entrance doorway, inevitably somewhat subordinated by its inclusion in a single motive with the windows above, looks as well as it can.

The style of the house is another thing of great interest. French has been done and over-done for our residential work; adaptations of Colonial have been fewer in number

and as a rule more successful; fewer still and best of all have been those houses designed without much reference to precedent. Mr. Grosvenor Atterbury did a pair of houses of exceptional merit some years since, and this little house can well be compared with them. While little recourse has been had to precedent its authors have not disdained the use of ornaments of historic design. The balusters might be either Italian or early French Renaissance, and the brackets on either side of the doorway are quite French, yet they combine excellently with the other motives and the design as a whole is distinctively modern. The characteristic feature of modern work is the dependence placed upon materials and color in place of basing the design upon proportions alone. We are using materials far more rationally than has been done for at least two hundred years and every building in which simple brick courses and panels take the place of elaborate carving, is a step forward. We have no name for this work as yet, but we may be sure that it some day will be named, and this building, while simple and inexpensive to the last degree, shines out as infinitely the superior in thoughtfulness and the real fundamentals of architecture to its lime stone and marble neighbors in spite of the expensive character of their ornament and material.

IN sharp contrast with the poverty of our churches is the magnificence of our hotels, yet to the architect any opportunity for design is eagerly welcomed. The taste of the age is toward simplicity rather than gaudiness and I believe that our great and magnificent hotels would increase their patronage, rather than decrease it, by adhering to a simpler and quieter scheme of decoration. Certain it is, that it is in the tap rooms and cafes treated in a simple and somewhat heavy style that the crowds may be found, leaving behind the over opulent splendor of decoration always found in the dining rooms. The tap room in the Hotel Belvedere, Baltimore (Plate XIII), has "tapestry" brick walls treated in an excellent over-all pattern and a ceiling of cement and trellis work; about as simple materials as could possibly be found, yet so combined and placed together as to give a rich and exquisite background for the life of the place. In this case, as in Walker and Gillette's city house, also illustrated in this number, the modern note of insistence upon materials is the dominant one and, like Walker and Gillette's city house, it is a step and a far step forward toward the creation of the ultimate modern.

IT is a very comfortable thing to see a village hospital that does not look like a child's size imitation of a city one. In designing buildings of a semi-public nature for country places the architects are too apt to remember their Beaux Arts training, and make a regular "projet" out of what would be better treated as a large and dignified country house, much as is the White Plains Hospital here illustrated (Plate X). It is excellent in proportions and designed in a manner which, while sufficiently domestic for its purpose and location, retains the dignity befitting an institution. The individual portions as well as the whole scheme are good; the windows, the blinds and the brickwork are of merit and the treatment of the sun parlor in the third story is exceedingly happy. One can hardly imagine anything more difficult to handle, yet here it takes its place in a design to which one would think it was entirely foreign. The entrance seems a trifle under the scale of the rest of the building, but this is one of those unfortunate instances

where a particular motive, excellent in itself, was forced upon an unwilling architect by a committee which failed to appreciate that what was good in one place might not be good in all.

I BELIEVE that when all is said and done the Colonial style is the best for American country work; it never seems out of place, or forced, yet modern adaptations of the Colonial style somehow seldom look Colonial. Nor is this a thing in their disfavor, since the spirit of to-day is in conflict with the extremely delicate proportions and slender detail of Colonial times. The Charlton house (Plates XI and XII) is thoroughly modern in character, while plainly owing its inspiration to Colonial ideas.

With certain features of it I cannot sympathize; there seems to me no good reason for cutting off the corners of the gables; and the large semi-circular bay window over-complicates the design of the front, which had already enough doing on it, to secure it from any imputation of meagerness, and the front entrance is certainly much too heavy, the columns being so reduced in height as to appear like sections of a tall shaft. The treatment of the bay window itself cannot be accepted without reserve; both the upper and lower porch railings are somewhat too solid in detail, and the whole design shows strength carried up to and sometimes beyond the point where clumsiness begins. These things can, however, be easily forgiven in view of the vigor and spirit of the whole design. It sounds simple enough to use stone in the first story and wood in the second, but any one who has tried it will, I think, agree that it is by no means as simple as it looks; the difficulty is here overcome in an excellent manner by the introduction of the "rain roof" at the second floor level. The dormers are of slim and elegant proportions, but their effect is injured by the big scale of the chimney. The interiors are of much merit, the china closet being especially happy; but as a whole the house is worthy because of its solution of a difficult problem in the placing of the piazza and the use of stone, rather than because of its absolute success.

IN looking over Alwyn Court (Plates XVI and XVII) one does not know which to admire most completely, the infinite patience of the draughtsman who worked out the detail or the consummate skill displayed by the terra cotta company who executed it. The design, if made by a pastry cook, would be of the highest excellence, but it can hardly be considered at all in the light of architecture although the detail of the entrance has considerable charm. Considering the building as a whole, I do not believe any pilaster scheme such as this can be well executed and when the pilasters are so over elaborated, the panel work so enriched, and the whole crowned with a balustrade of such terrific scale, the result defies description.

OUR metropolitan churches have become less and less houses of worship exclusively and more and more centers of social life. The affairs of the church are not by any means restrained to providing food for the soul, but include every activity which can make for the ideal manhood expressed by the phrase "*Mens sano, in corpore sano.*" They now include gymnasiums, athletic teams, clubs of various sorts whose obvious purpose is only slightly religious, but which have a real deep meaning in that they furnish a place of recreation in pure surroundings where the youth

of our nation may find a vent for their activities, and opportunities for social life away from the saloons, dance halls and the moving picture shows. The buildings in which these great, modern, and heterogeneous activities are centered only partially resemble the parish churches of the past. Some ecclesiastical character is usually preserved by the use of the Gothic or its derivative, the Tudor, as is the case of the Bethany Memorial Church (Plate XVIII). They are more like great club buildings than churches, club buildings with a tremendous auditorium and all the functions of a club (sometimes even including baths) except the bar, and to the mind not particularly religious, but sincerely anxious for the betterment of the race, the modern church purpose seems a wonderful and up-lifting thought. The housing of these complicated activities is of necessity a difficult problem; much space is wanted and the funds are usually insufficient to provide a magnificent exterior with the space required. The old cathedral idea was a beautiful one, paupers and kings alike united to glorify God by a structure worthy of Him; now the aim is different. We glorify Him by an edifice helpful to His people. The architect is, therefore, required with insufficient means to design an exterior which, although plain, must not be a factory, containing many rooms of different heights and sizes; express on the façade the purpose of each and combine them into a single design; a problem of sufficient difficulty. The example illustrated in this number is an exceedingly happy one. The building does preserve to some degree those motives which have been so long and reverently associated with our churches and equally it forms a single building to serve various purposes. The Tudor style in skillful hands is capable of great things at slight expense for decoration and here by a pleasing combination of color, accurate placing of what little ornament there is and definition of the various parts of the building by hand courses and small breaks, a beautiful and worthy building has been obtained.

PROPOSED IMPROVEMENT OF THE CITY OF ROCHESTER.

E. C. MARGRANDER.

ONE hundred years ago, when Western New York was still in its primitive state, rarely trodden by the exploring foot of a white man, a little company of settlers led by Nathaniel Rochester, William Fitzhugh and Charles Carroll, members of the famous Maryland families of those historic names, was attracted to this distant locality, seemingly by the knowledge of the existence of a wonderful river, well deserving the Indian name of "Genesee, or Pleasant Valley." Romantic indeed is this far-famed river, tumbling wildly near Portage, over three separated cascades of sixty-five, ninety, and one hundred and ten feet, then moving sluggishly onward for miles and miles between narrow walls of sandstone whose upper surfaces are in places over five hundred feet high, before its widening waters approach the outer limits of the present city of Rochester, beyond whose very center the restless waters rush over the first of another and final descent of three additional falls, ninety-five feet high, to move placidly northward like a lesser Niagara through a wide rocky gorge for two miles, passing over a cascade of thirty-five feet, and then again over a last drop of one hundred and twenty feet to reach, after a flow of one hundred and thirty-five miles, the distant level of Lake Ontario.

Soon after this small company of pioneers had established this new center of American civilization and activity, less than half a mile south of the first high falls, others joined them, and the common needs compelled the increasing use of the welcome power of the rushing river to saw the logs and grind the grain of the inhabitants scattered along both its level banks.

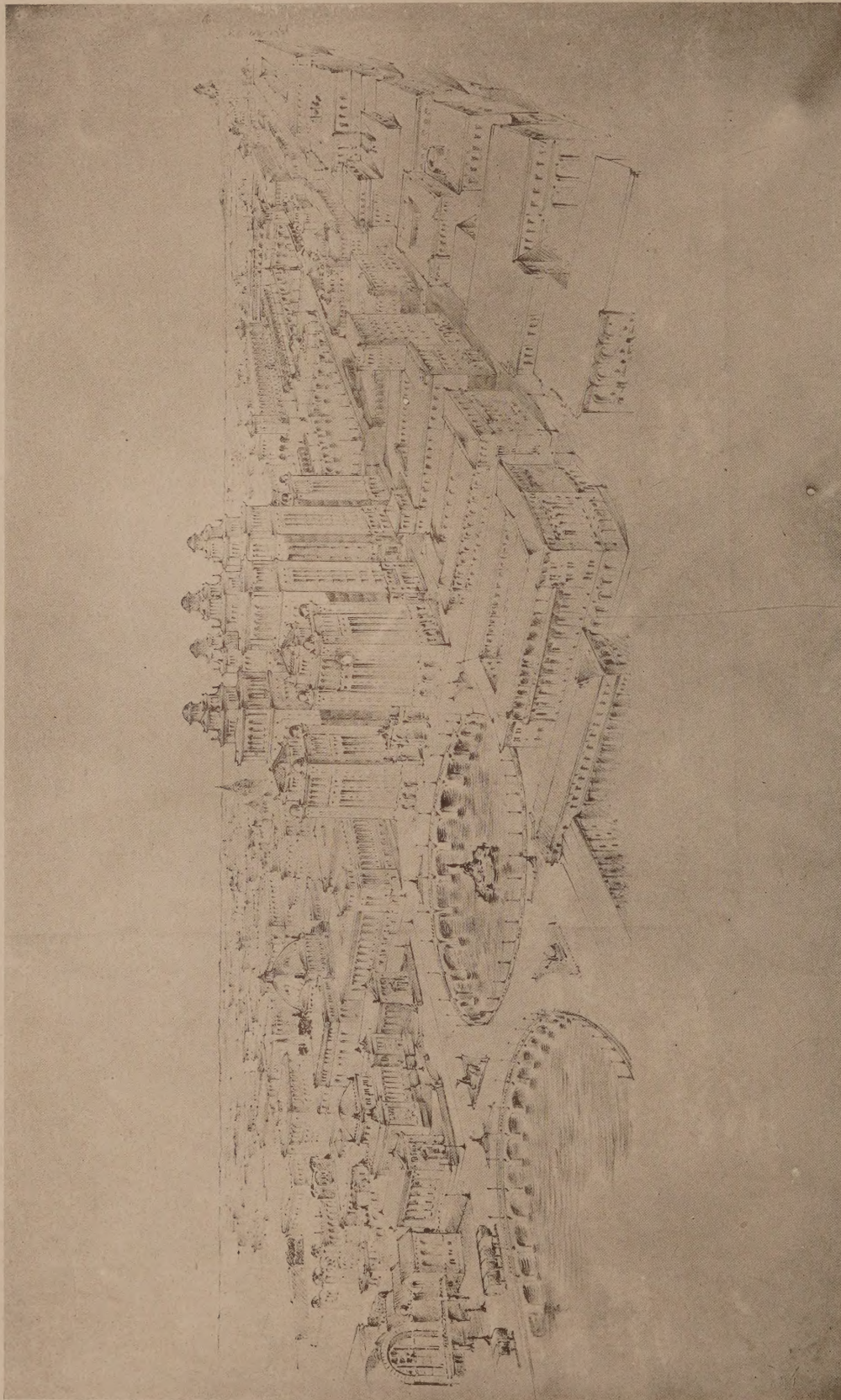
When the Erie Canal was completed in 1825, this new water highway, connecting the Hudson River with Lake Erie and carried over the Genesee in an aqueduct near the main street, which also crossed the stream four hundred feet wide in those primitive days, added its stimulus to the steadily increasing growth and prosperity of this flourishing, manufacturing and shipping settlement. The milling trade and shipping activities followed naturally the banks of these two separated water courses, one natural, the other artificial, and as the busy years passed, the first wooden buildings were replaced, one by one, by substantial stone and brick structures, many of which are still visible in photographs of the central or business district of Rochester. In the course of time that part of the broad river flowing through this oldest section of the slowly expanding city, was almost entirely hidden from view, first by the existing business structures erected on both sides of the present stone arch bridge carrying the main street over the stream, and later by factories of all kinds, facing the river roads parallel to it. The eventual result of this haphazard building was not only to disfigure and hide from view one of the most attractive of the smaller rivers of America, but what is of even greater consequence, the common practice of using a part of its rocky bed as an extension of the plots on its banks had the serious consequence of narrowing its original width to such an extent that the city is threatened almost every spring with a destructive flood which may again, as it did in 1865, inundate this central business district which is lower than it should be for permanent future safety.

The steady expansion of the growing city in all directions, and the later more general use of steam for power generation, resulted in locating the increasing numbers of new factories away from the older river and canal district, thus by a fortunate combination of favoring circumstances, preventing prohibitive property valuations from making this proposed central or river improvement possible. Even with this actual situation existing in Rochester, the projected gradual transformation of this older section into the most valuable and beautiful part of the city would be impossible were it not for the enlargement and relocation of the Erie Canal, the new route of which passes entirely outside of the present limits of the city now covering an area of thirty-five square miles.

The general perspective shows the pleasing and esthetically attractive result of this successful application of modified European principles to the apparently isolated and unconnected problems of a typical inland American city, developing from a pioneer settlement through the succeeding stages of slow growth, first a little village, then a small town, and after the lapse of many decades of unanticipated, unplanned growth, to a prosperous, wealthy and resourceful manufacturing city and the busy distributing center for a large and famous fruit, garden, and agricultural section.

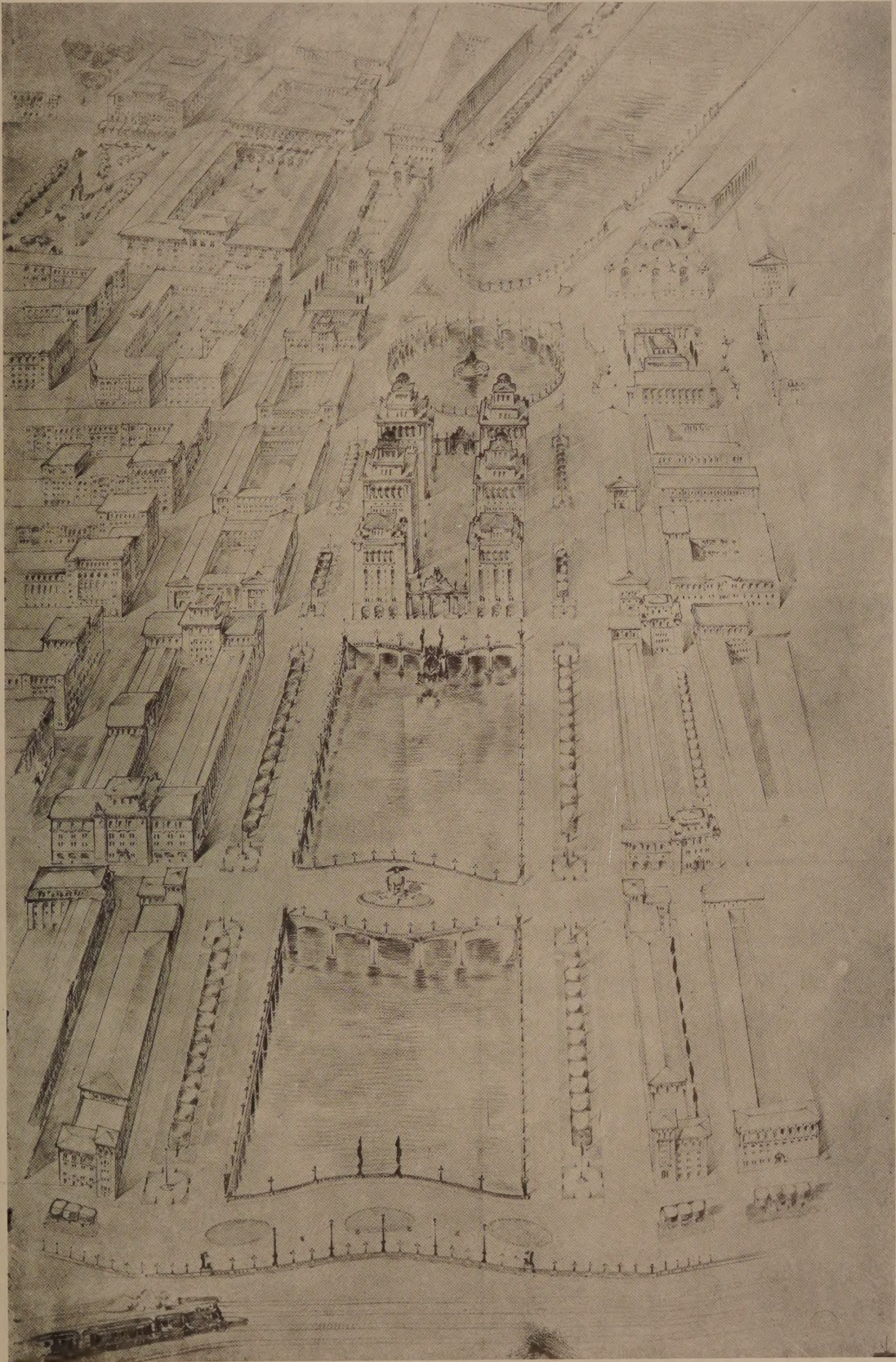
The diverse attractions of the natural surroundings of Rochester are unique in many respects. The Genesee flows through the middle of the city. Although other American

(Continued page 29)



PERSPECTIVE, SHOWING CENTRAL IMPROVEMENT, PROPOSED IMPROVEMENT OF THE CITY OF ROCHESTER, N. Y.

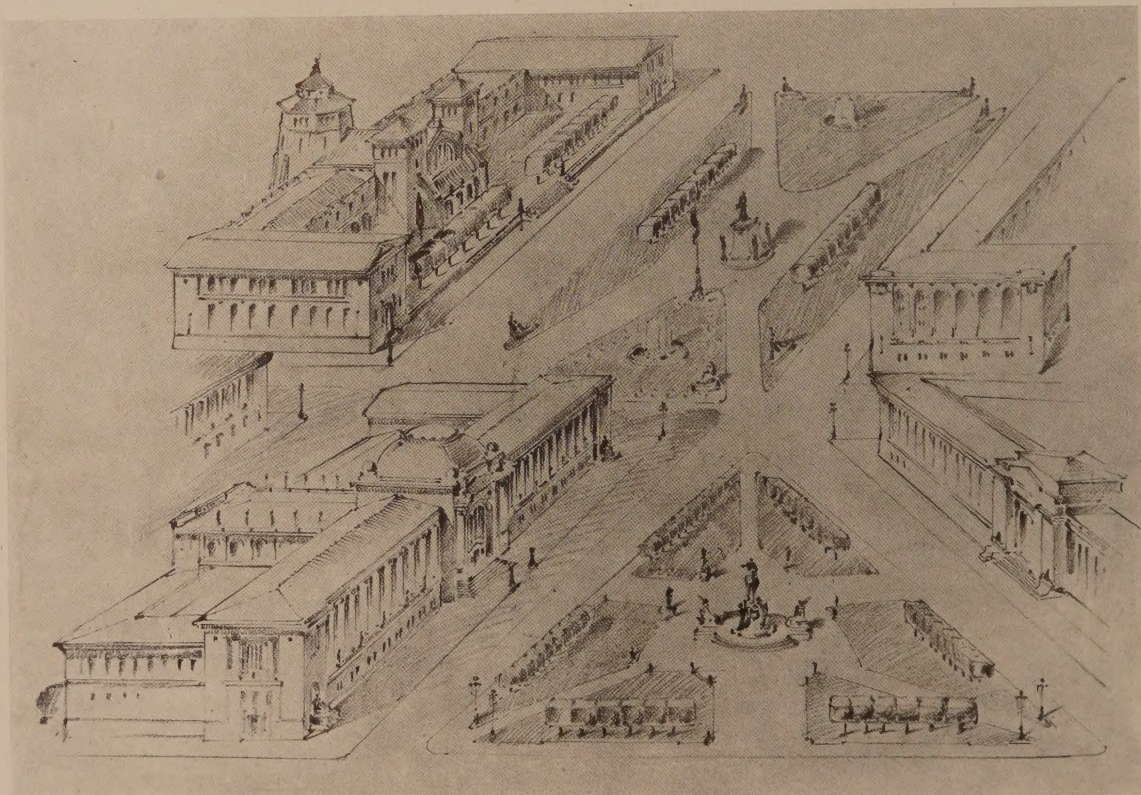
Ernest C. Margrander, Architect. Paul B. LaVelle, Associate.



BIRDSEYE VIEW OF CENTRAL IMPROVEMENT LOOKING SOUTH, PROPOSED IMPROVEMENT OF THE CITY OF ROCHESTER, N. Y.
Ernest C. Margrander, Architect. Paul B. LaVelle, Associate.



View from Genesee Falls toward Central Office Group.

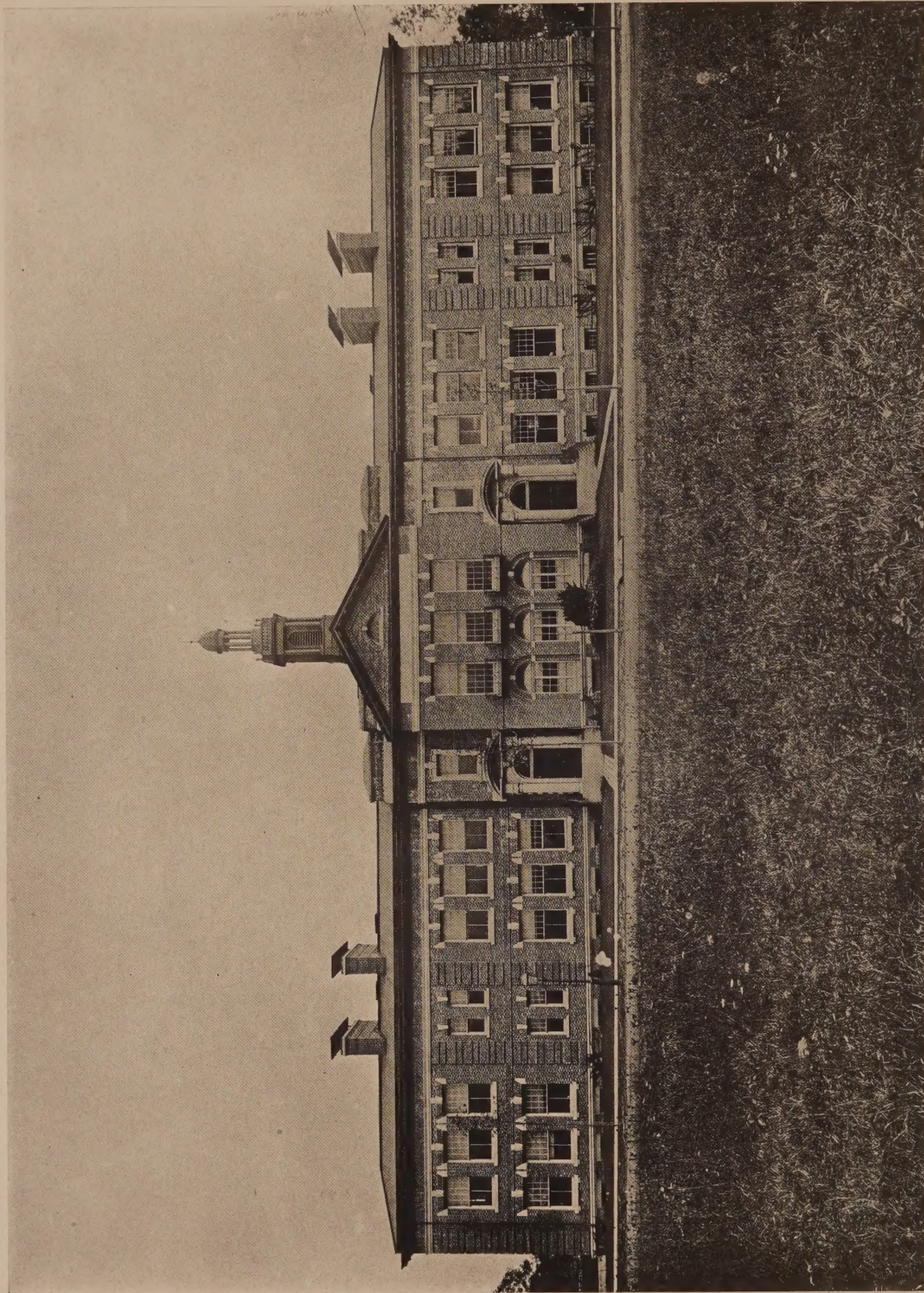


Perspective of Washington Square and Surroundings.



PLAN, PROPOSED IMPROVEMENT OF THE CITY OF ROCHESTER, N. Y.

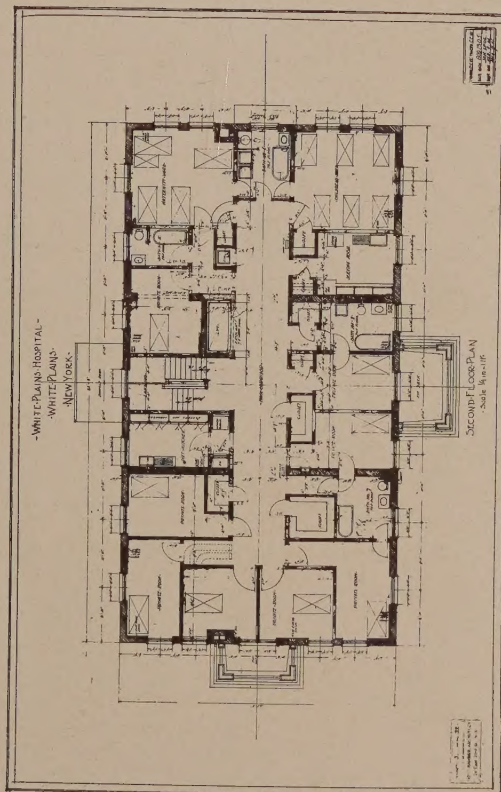
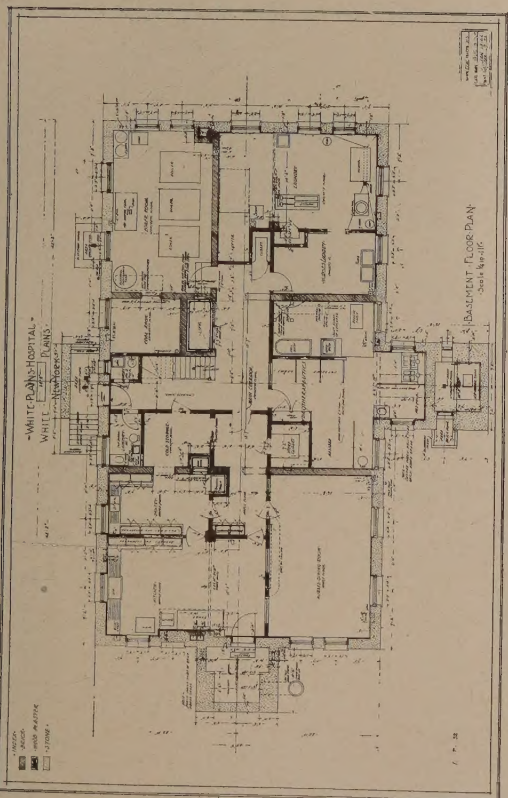
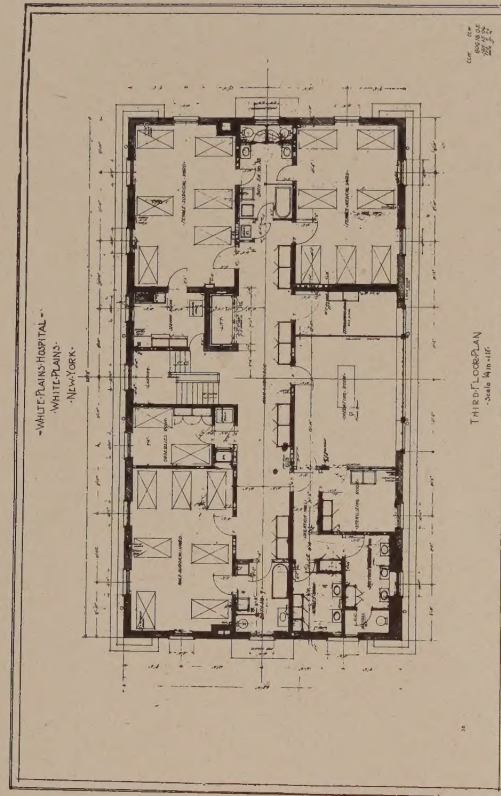
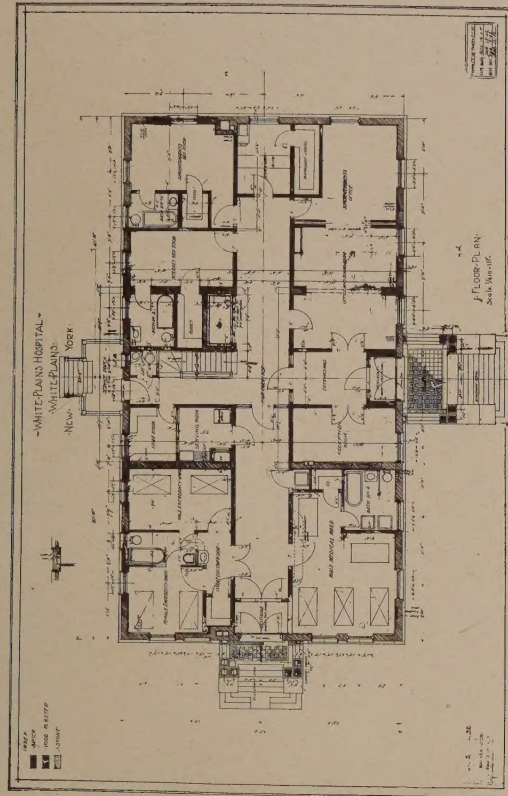
Ernest C. Margrander, Architect. Paul B. LaVelle, Associate.



ASHLAND SCHOOL, EAST ORANGE, N. J.

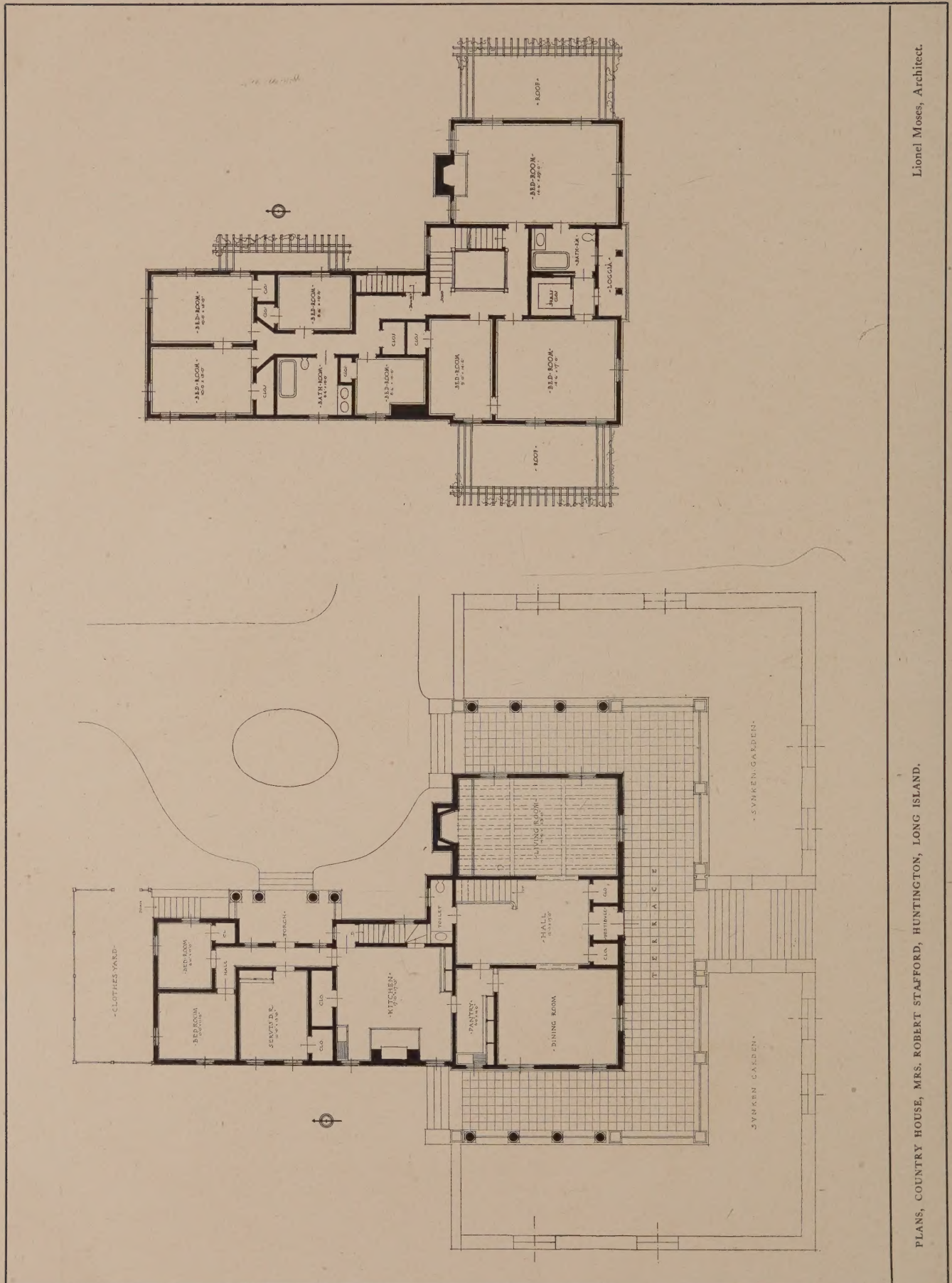
Kinnear Pressed Radiators.

W. B. Tubby, Architect.



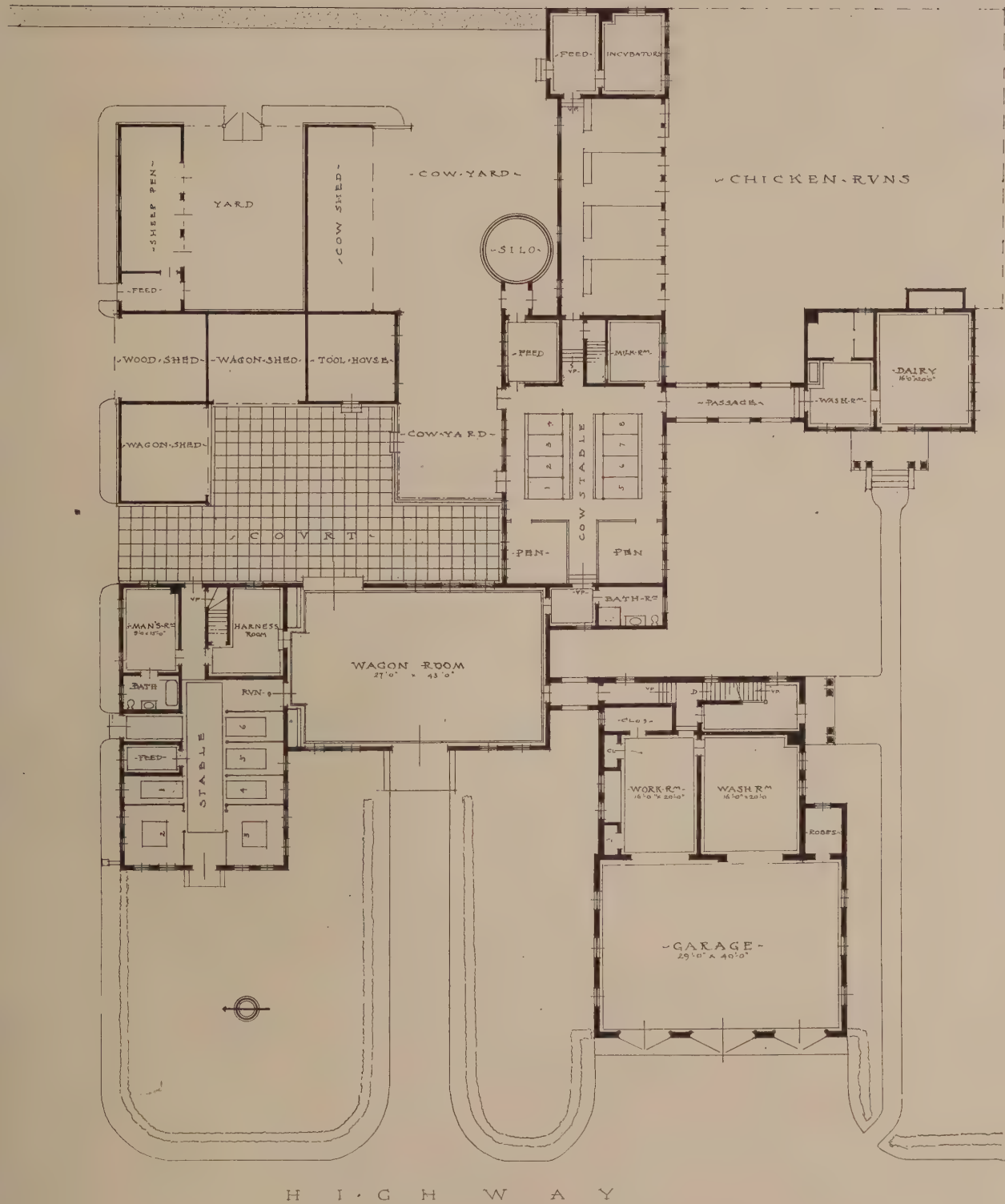
PLANS, WHITE PLAINS HOSPITAL, WHITE PLAINS, N. Y. (See Plate X).

Donn Barber, Architect.

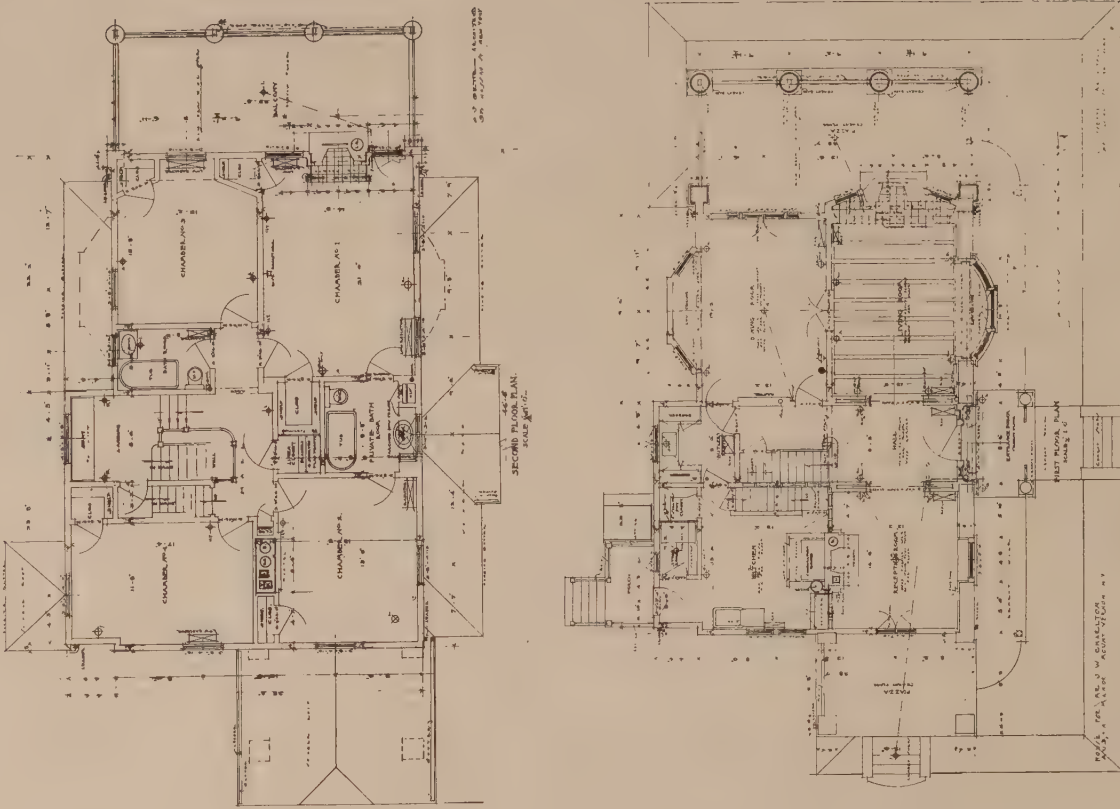


Lionel Moses, Architect.

PLANS, COUNTRY HOUSE, MRS. ROBERT STAFFORD, HUNTINGTON, LONG ISLAND.



PLANS, STABLE, GARAGE AND FARM BUILDINGS, COUNTRY ESTATE, MRS. ROBERT STAFFORD, HUNTINGTON, LONG ISLAND. Lionel Moses, Architect.



DETAIL AND PLANS, HOUSE, J. W. CHARLTON, AUBYN MANOR, MT. VERNON, N. Y.

O. J. Gette, Architect.

(Continued from page 19)

cities have rivers within their boundaries, instead of remaining more or less in a state of nature, the streams are occupied by railroad tracks and yards, large manufacturing establishments, and other necessities which make its reclamation very expensive or practically impossible. Four miles distant from the present northern limits of the city is the large inland sea, Lake Ontario, with a hilly inlet, Irondequoit Bay, stretching southward for six or more miles along the eastern boundary.

Surrounding the southeastern quarter of the city, is a curving range of low hills, rising gradually in height from the rolling ground on the east of the river, selected with unusual foresight as early as the year 1838 for the general cemetery, Mount Hope, which will be one of the most beautiful in America when extended to the bank of the Genesee, as indicated on the map of the city. The top of the hill adjoining the cemetery was used for the first gravity reservoir. The slopes have winding roads, and along the sides are planted over eleven hundred species of flowering shrubs and small trees.

The outer hill of the range has recently been acquired for a second reservoir, and the sloping sides are being terraced like the first, now Highland Park. The intervening hill is to be acquired to complete the eastern half of the south park system, the western part of which is designated Genesee Valley Park. In the northern part of the city, a section several miles long on both sides of the deep river gorge below the last high falls, was appropriated. To connect these attractive and diverse outlying landscape features, which afford most pleasing views of the river and the surroundings of the city, as well as public recreation and playgrounds, and to stimulate the districts traversed, suitable connecting streets were selected and combined into an outer boulevard one hundred and fifty feet wide, the two halves of which will meet at a proposed new arch bridge connecting not only the east and west section of Seneca Park separated by the gorge of the river, but also the two important suburban roads one on each side.

Within the city are scattered several very ornate small park areas and larger plots surrounding the University of Rochester, the Baptist Theological Seminary, the Homeopathic, City, and St. Mary's Hospitals, the Institute of Technology, and other public and semi-public institutions. After careful study it was found possible to select and connect, with very slight local changes, a number of existing streets, thus forming an inside boulevard not only similar to the famous "Ring Strasse" of Vienna, but also approximately concentric with the outer.

In this case as well, the connection of the two halves, one on each side of the river, will necessitate the erection of a new bridge, which is intended to be a very ornate feature of this inner girdle.

The outer boulevard can be taken as representing the "rim of a wheel" and the inside the "hub." To connect them suitable streets were selected as radial spokes diverging from the inner boulevard encircling the center of the city to the outer girdling, the outlying parks and present limits adjoining. These designated avenues are to be widened to 100 feet, with the space between curbs divided into two separate roadways by a grass plot in the center. Several of these, being already nearly of the required width, need only minor changes to adapt them to the proposed general plan.

In the northwestern part of the city, is a large plot formerly used by the State for a reform school now located

elsewhere. In the northeastern quarter is a long straight street running east almost from the river gorge near the end of Irondequoit Bay which it crosses to continue on the other side. By means of a second proposed arch bridge, it was found possible to connect this very important crosstown avenue of the northeast section with intersecting streets of the northwest part of each side of the plot mentioned above, which offers an ideal location for exposition purposes.

In the western half of the city suitable streets running north and south are connected to form a continuous boulevard traversing the entire length of the city. The present west side drive to Ontario Beach, Lake Avenue, is a northernly continuation of State Street, which, being devoted entirely to business, cannot well be made a boulevard. To obviate this a parallel street, Frank Street, on which are located the imposing stone Cathedral, the Bishop's residence, and several schools and convents, was taken as the intermediate connection meeting the inside boulevards at a small plaza.

The east side drive to the lake shore, St. Paul Avenue, is likewise a business and manufacturing street, and on account of its length could only be widened at great cost, thus deferring to the future any extensive transformation of its first two miles into a suitable approach to the lake.

It is proposed that the city of Rochester shall acquire gradually, the shore strip on both sides of the river from the upper falls to Genesee Valley Park, to complete the central improvement shown in the accompanying maps, and after the first half is well under way, the remainder of the lower river gorge so that eventually the projected boulevards, indicated on the general map, can be continued under the open arches of the New York Central bridge on each side of the high gorge seven miles north to Lake Ontario, forming an unsurpassable park district ten miles long, with the picturesque Genesee and its falls in the very center.

The shorter boulevards have been arranged and designed not only to connect and to co-ordinate all civic and institutional centers of interest, but also to give every section of the city pleasing and attractive avenues to every other part, each with its special attractions. The immediate effect of this principle is both to stimulate the gradual improvement of the adjoining streets and to realize more and more fully the ideal of the "City Beautiful."

DESCRIPTION OF THE PROPOSED CENTRAL IMPROVEMENT.

This, the most novel part of the projected general plan, is so well exhibited by the drawings showing in detail the few minor changes required, outside of the removal of the existing factory buildings on both sides of the river, necessary not only to widen the channel to approximately its former width, but also to provide the cleared strips for the twin boulevards beginning at the new bridge above the falls and continuing across all the intersecting streets on each side of Main Street, until eventually they will extend to the parks at the southern boundary of the city.

Attention is directed to the harmonious treatment and design applied to the adaptation of existing stone bridge structures to the esthetic requirements of the open river pools framed by balustrades and to be illuminated by candelabras of four and six arc lights.

The group of eight twin office buildings, placed four on each side of the main street, was designed to secure a monumental tower effect in the very center of the business and river park district. It is regrettable that American office buildings, the most characteristic expression of our

national business principles, are not designed to please the eye of a critic, as well from a distant as from a near point of view. It will scarcely be disputed that the presence of a towering office structure may either make or mar the entire ensemble of a business district. It is hoped that the effect obtained by the novel grouping of the proposed group shown will aid the profession in the study of pleasing and harmonious design of this characteristic architectural expression of our natural life and spirit.

The grouping of the new civic center is unusual in several respects. The natural rocky bed of the river, approximately elliptical at this point, suggested instantly the principles adopted in the completed group. The proposed City Hall is placed on the short axis facing a pool about 350 feet wide, 550 feet long. On its north side is placed the projected City Library, and on the south the future Art Museum. On the west of the City Hall the existing street is straightened and parked for the full length of the plot, and opposite the center a short boulevard is shown, which, after crossing the inside boulevard several blocks distant, continues to the center of the extensive grounds of the City Hospital and passes around this to meet West Avenue and its two diverging branches to the outside boulevard.

On the opposite side of the elliptical basin, a short and wide street will afford a very pleasing vista of the civic center to observers on the other side of the river.

The abrupt change in the direction of the river south of the existing stone arch bridge, concealed between the adjoining elliptical halves shown, necessitated much study before the solution was found of giving the eastern half of this important street two separate directions, which are evident by sighting from the west side across to the east.

The parking of South Avenue was projected in order to continue this zigzag or diagonal of the inside boulevard from the west side across the river between the elliptical pool and the wide river span as shown, and up the other side to cross at right angles and end at Monroe Avenue, with Washington Square on one side and Convention Hall, with the fountain triangle on the other. The unlimited possibilities of ornamentation afforded by the proposed plan are evident as indicated in the perspectives. And when the entire plan as projected is completed in the course of several decades which can be easily accomplished without any unreasonable financial demand on the great resources of this wealthy metropolis of Western New York, the city of Rochester will not only be in the fullest sense of the word a "City Beautiful," but also the most attractive city in America.

GARDEN AND LAWN FURNITURE OF CONCRETE.

BY ALBERT MOYER, ASSOC. AM. SOC. C. E.

WE are still confronted with echoes of the bad taste which prevailed from the middle of to the latter part of the 19th century, in garden and lawn furniture manufactured of concrete, incorrectly using this material as an imitation of cut stones, and at times even imitating tree trunks, such as the waste paper receptacles in Central Park.

The bad taste of the 19th century was particularly evident in houses of mansard roofs and cupolas decorated with wooden scroll brackets, the whole painted brown and sanded so as to vulgarly imitate an ineffective building material, brown stone.

The lawns were disfigured with the most contemptible form of decoration (?) in the form of so-called garden and lawn furniture of cast-iron figures, white, green and brown deer, wooden or cast iron Venus, galloping horses of the same material, wooden eagles and swans, and the writer has also seen a wooden whale spouting in a small pond. The whole conception was imitative and dishonest.

They were in a transitory period. It is amusing to note that the wealthy were the ones responsible for this vulgar display. They had no idea as to the fundamental principles of good art, the thought of honesty and sincerity had not developed.

The reason for dishonest and insincere decoration was probably due to a very narrow point of view. They were too busily occupied at home to travel, therefore, in an artistic sense were uneducated. This is illustrated by their musical tastes. Little was known of church music. Emotional hymns sung by discordant voices of a congregation was all that pleased. Grand opera to them was like "Handel" to a Hottentot.

The desire for decoration has now mellowed into artistic feeling. To-day all that is left of this form of dishonest art is the echo, which is still lingering among manufacturers of concrete building blocks who are also trying to make lawn furniture. This period of bad taste was only 40 years ago. Time has been short and development rapid. Grand opera is now patronized from the Atlantic to the Pacific; houses are no longer painted brown and sanded. Brown sand stone itself has disappeared as a building material. We find people of the middle classes admiring such buildings as the Boston Library, Madison Square Tower, Herald Building and the beautiful formal gardens of the estates near Boston.

The well-to-do are again responsible. They have traveled through France, Italy, Spain, and Greece. They have seen examples of honest construction, frankly acknowledging the materials used, eliminating all thought of imitation. Our wealthy classes have also learned that it requires the skill of a trained artist, architect or sculptor to design simply, honestly and sincerely.

However, the echo still lingers and some of our trained architects still adhere to imitative thought, failing through ignorance to employ concrete as a definite material having a characteristic of its own. They mold concrete in iron molds in the form of cut stone or often-times wood, leaving the surface perfectly smooth making every endeavor to imitate some other material. Fortunately, nature steps in and covers such smooth and unattractive surfaces with hair cracks or crazing, so that in spite of the effort to imitate, concrete still demands recognition as concrete although the surface has been disfigured.

AN Atelier of Architecture has been formed by thirty men to do projects in connection with the competitions held by the Society of Beaux Art Architects, New York City. Mr. Arthur Ware, architect, has been invited to act as architectural critic, and Mr. B. L. Zimm, sculptor, will give instruction in modelling. The officers are: massier, Mr. A. Hazell; sou massier, Mr. Carl Volner; librarian, Mr. C. E. Pierpont. The Atelier has started with its membership complete.

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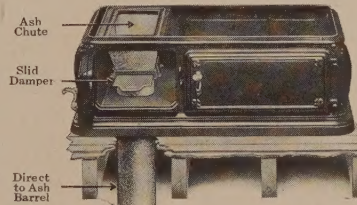
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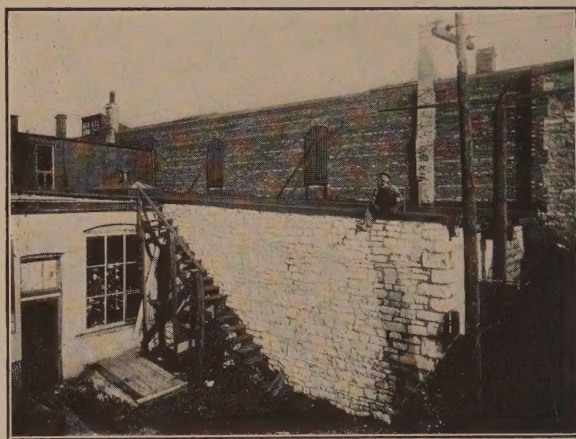


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